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GIFT OF
HORACE W. CARPENTIER

CHINA,

ITS

COSTUME, ARTS,

&c.

VOL. III.

S. Gosnell, Printer, Little Queen Street London.

UNIV. OF
CALIFORNIA

A TARTAR LADY.

Pub.ª 5 May 1810. by J.J. Stockdale, 41 Pall Mall

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CHINA:

ITS

Costume,

ARTS, MANUFACTURES,

&c.

EDITED PRINCIPALLY FROM THE ORIGINALS
IN THE CABINET OF THE LATE
M. BERTIN:

WITH

OBSERVATIONS
EXPLANATORY, HISTORICAL, AND LITERARY,
By M. BRETON.

TRANSLATED FROM THE FRENCH.

IN FOUR VOLUMES.

VOL. III.

EMBELLISHED WITH PLATES.

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CONTENTS

OF

VOL. III.

A TARTAR Lady walking on a Terrace, Page 5
Female Musician 10
Musical Instruments 11
Other musical Instruments 25
An Account of the Dramas and theatrical Representations of the Chinese 28
Itinerant Gardener, or Florist 41
A Distiller 54
Pork-seller 57
A Pedlar—A Tobacconist 64
Tinker 70
An itinerant Jack of all Trades 73
A Chinese Youth alighting from his Carriage to salute a Friend of his Father 74
Barber 100
A Toyman—and a Pasteboard Horse, which gives the Boy the Appearance of being mounted on a living Animal 103

346193

Paper Crane or Kite Seller . . . . Page 109
Shuttlecock—Toyman 117
A Juggler keeping a Ribbon an hundred Feet long, floating in the Air 119
An Account of the Chinese Fire-works . . 121
A Man wrestling with an Automaton—A Tom-Tom Player 124
Puppet-show 127
A Buffoon, dressed like a Woman, apparently rowing a Boat on Land 133

LIST OF PLATES

TO

VOL. III.

With Directions for placing them.

1. TARTAR Lady (described at Page 5) Frontispiece.
2. Female Musician . . . to face Page 10
3. Musical Instruments, 1 to 5 11
4. Musical Instruments, 6 to 12 . . . 25
5. Florist 41
6. Distiller 54
7. Pork-butcher 57
8. Pedlar—Tobacconist 64
9. Tinker 70
10. Jack of all Trades 73
11. Chinese saluting his Father's Friend . . 74
12. Barber 100
13. Toyman—Pasteboard Horse 103
14. Kites 109
15. Shuttlecock—Toyman 117

16. Juggler . . . . . to face Page 119
17. Wrestling with an Automaton—Tom-Tom 124
18. Puppet-show 127
19. Mountebank 133

CHINA,

ITS COSTUME, ARTS,

&c.

A TARTAR LADY WALKING ON A TERRACE.

It is unnecessary to repeat here, what has been previously observed in Vol. I. page 81, respecting the Tartar women and their particular costume; but it is requisite to notice, that the Tartar females, especially those of rank, as that represented in the Plate, are more properly the wives and daughters of Tartars, than actual natives of Tartary.

The conquerors did not all bring wives with them into the subjugated country,

but intermarried with the Chinese; and from these marriages, their successors were born. The emperors of China, although Tartars on their fathers' side, are almost all Chinese on that of their mothers.

When the Tartars possessed themselves of the province of Nankin, they made all the women of the province prisoners, and exposed for sale in the market, all whom they did not keep for themselves. The poor creatures were put into sacks, old, young, pretty and ugly, and all sold, promiscuously, at the same price, of about twelve shillings per head. The purchasers were not permitted to see them, and took them at their own risk.

A poor Chinese workman, who had but twelve shillings in the world, like the others, purchased a pig in a poke, took his sack over his shoulders, and marched off with it. He was no sooner clear of the crowd than he set to work to open his

sack, and see what prize he had got. To his extreme mortification, he found, that his bargain was both hideous and decrepit. Enraged at having thrown his money away, he determined either to tumble the unhappy wretch into the river, or at least leave her in the open country; when the old woman begged him to be calm, telling him that, if he would spare her life, she would make his fortune. The Chinese did not require to be entreated twice: he took her home to her relatives, who made him a great recompense, and he was not the worst off in his singular kind of speculation.

Most of the private houses of Pekin and the other cities of China, have terraces on the roofs, where they cultivate flowers and shrubs: the Chinese, and more particularly the women, take great pleasure in walking on them.

The roofs which have not terraces, are symmetrically sloped and scolloped, or fes-

tooned: they are ornamented with a great number of figures, some of which represent real objects, but the greater proportion are made according to the fancy of the artists. The tiles of the imperial palace are covered with a brilliant varnish, in imitation of gilt work. Sir George Staunton says, that many of the Chinese strenuously asserted to the English that the tiles were actually gold. The ambassadors sent by Louis XIV. to the court of Siam, were dupes to a similar imposition. An European adventurer named Constance, a favourite of the king, and filling the office of prime minister, made the members of the legation believe that the idols, which they saw in the pagodas, were of massive gold, although they were mere plaster statues, and not even gilt, but painted with a yellow lake of a very shining polish.

The Ta, or pagodas, are monuments of several stories high, with a roof to

each story. The grand china-tower of Nankin is capped by a varnished pine-apple, which the Chinese also maintain to be solid gold, but which is merely painted yellow.

FEMALE MUSICIAN.

The ingenuity of this musician consists in playing on a kind of chimes, formed by several gongs or copper basins.

It may easily be conceived, from the Print, that no very harmonious airs can be executed in this way, as the number of the basins being only three, they can produce but three notes.

The Chinese system of music, the varied and frequently absurd shape of their instruments, merit details which will be the subject of the following chapter.

FEMALE MUSICIAN.

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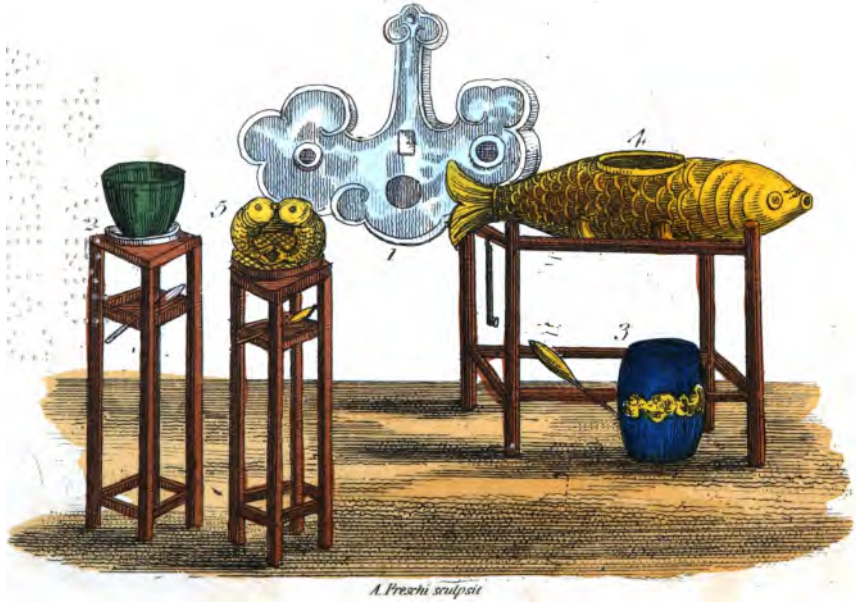

MUSICAL INSTRUMENTS.

MUSICAL INSTRUMENTS.

1. *The Hien-Pan, an instrument made of iron, which is played by a stick, the end of which is stuffed: it produces a dull and solemn sound.*
2. *A Vase of Bronze or other Metal, played in the manner of a cymbal: it is mounted on a wooden stand, on which is also placed the stick.*
3. *A Drum.*
4. *A large Piece of hollow Wood, in the shape of a fish, mounted on a stand: it is played by striking upon it with a stick.*
5. *Bong-Gui: another piece of hollow wood, in the shape of two fishes or sea-monsters united.*

THE Chinese have a great partiality for music; they derive their veneration for it from reading their sacred books, which hold up the art as the rule of government, and the basis of morality.

They do not indeed attribute to modern music these marvellous effects: they pretend that it has not attained the excellence of that which was invented by Fou-Hi, their first emperor. To this demi-god it is that they ascribe the invention not only of the science of music, but of the stunning copper instrument, called Tom-Tom; King or Gong; Loo or Yun-Lo. They say that he constructed the upper part of it round, to represent heaven, and the under part flat, to represent the earth. (The Chinese believe that the earth is flat and square; and that their empire occupies the middle of it: they therefore call China by a name, which signifies Middle-country.)

This music was wholly divine, but men were too perverse to preserve it amongst them in its original purity. A new piece of music was invented under Hoang-Ti, their third emperor. An artist whose name was Lin-Lun explained the order and arrangement of its tones.

Under the fourth monarch, Chao-Hao, the music was called Ta-Yuen, a word corresponding with that of harmony: it was in fact supposed to have the power of uniting spirits with men; and, to use their expression in its literal sense, to accord the high with the low.

Music appears, until that period, to have been simply instrumental. Vocal music was discovered in the time of the emperor Tico, or Kao-Sin, by Hien-He, his chief musician. He also invented straight and transverse flutes, a new kind of drum and Tom-Tom; he termed this new melody Lou-Ing, that is, beauty of the earth, and of the four seasons. All these inventions were antecedent to the reign of Yao, the first emperor whose existence is well ascertained, and who lived 2300 years before Jesus Christ.

In the sacred books of the Chinese is mentioned a ludicrous method of improving morality by music. It seems that,

when a man had a failing which he promised to cure himself of, this promise was made into a song, and, as often as he relapsed into his former bad habit, the air was sung to him to make him ashamed of himself.

The ancient Chinese had only five tones, corresponding with those of fa, sol, la, ut, re, to which they afterwards added two others, mi and si. This is not a matter of surprise, as our la did not exist properly in the Grecian gamut, and had a somewhat different sound. The si is, in like manner, a modern note, and was not named by Guy d'Arezzo, when he conceived the idea of giving, to musical notes, the names of the syllables to which they were set in the famous hymn of St. John, Ut queant laxis, &c. Although the names of musical notes were invented by an Italian, the French alone have adopted them. The Italians, English, and Germans all name them according to letters of the alphabet. G, which

stands in French music as the key of Sol, originates in the name of Gé, which was given to that note.

The Chinese do not write music on lines, which indicate to the eye the rise or fall of the tones, but simply trace characters expressive of the notes of the gamut. They are indebted to Pereira, the Jesuit for this method, imperfect, in some respects, but which has however the advantage of not requiring, like the European notation, the three or four sorts of keys which so embarrass pupils. European music has two keys of fa, four of ut, and two of sol; and of these eight keys, scarcely ever more than four are brought into use.

The value of the notes is known by the space which they occupy, and the long lines placed under them. There are also other signs which answer to our sharps and flats; others for the repetition of the preceding note, and to indicate the mea-

sure and pauses. Sir George Staunton notices that some of the Chinese have already begun to practise the use of ruled paper.

The music of the Chinese is very simple. As they know nothing of the counter-point, there is no very great complication in running over the keys. The accompaniments are by octaves. M. Huttner, a German of considerable merit, who accompanied Lord Macartney's embassy, as a master to Mr. Staunton, made the music of the Chinese his particular study; he found that their gamut was, what we should term imperfect; that they went from full to sharp tones, and the reverse, without making use of the intermediate modulations.

The music of the people, and particularly of the mariners, who, like the ancient Greeks, direct the strokes of their oars by the inflexions of their singing, is sharp and disagreeable; but all travellers

agree that they derived great pleasure from the symphony which they perform before the emperor's audience. Mr. Bell, who accompanied a Russian ambassador to the court of Kang-Hi, at the commencement of the last century, says, on this subject, "I was long in doubt whether the sound which I heard was that of human voices or of instruments: but the instruments were distinguished by some of my companions, and our doubts were at an end. The Chinese fortunately, for this time, laid aside the Tchiak-Pan and Tsou-Kou" (a kind of Tom-Toms), "which they use for directing the orchestra and deafening the ears. We only heard a cymbal, which regulated the measure and key without any thing unpleasant in it."

In those kinds of concerts, the music produces an effect, the more pleasing, as it is placed at a sufficient distance. It is doubtless on these symphonies that the praises which the missionaries bestowed

on the Chinese music were founded. Mr. Barrow sharply reproves the ingenious and erudite Amyot, for having said that the Chinese, to render their gamut perfect, have not been afraid to submit it to the laborious operations of geometry, and the longest and most tedious calculations of the science of numbers. To which Mr. Barrow remarks, that Father Amyot could not but know that the Chinese have not the least idea of geometry, and that their arithmetic does not extend beyond their Souan-Pan.

This censure is unjust and unfounded. I admit that the Chinese know nothing of the perfection of geometry; but it is not possible that they should be strangers to the elements of it. If they do not calculate, like us, with a pen, it is no less true that they accomplish, as I shall shortly shew, the most abstruse calculations by means of their Souan-Pan; and, as to their gamut, if it were not subjected to some method, and to some calculations, it

is very clear that it could not be in existence. The composer would trace his notes on paper, by chance; the wind-instrument maker would make the twelve holes of his flute according to fancy. The fact, on the contrary, is, that they have submitted their melody to a very strict plan. The passage of a letter from Father Amyot, which I am about to transcribe, will afford a correct idea of the taste of the Chinese, and of the aim which they propose in their concerts.

He thus wrote to the missionaries of Paris, in the year 1786, when he sent them the Yun-Lo, or famous Chinese Tom-Tom: "I believe that your performers will not be tempted to execute their sonatas or ariettes on the Yun-Lo of the Chinese. Every nation has its peculiar taste and manner: you are accustomed to do every thing with rapidity, and, as it were, at full speed: you must have perpetual motion in every thing: rest is death to you: we must fly, dance,

and run, or we are nothing. Not so in the Chinese climates: they take all quietly: if they sing, it is to be heard without either effort or contention on the part of the audience: if they play music, it is that every tone which is drawn out, may penetrate the inmost soul, to produce the desired effect: thus the sounds which are brought out of the Yun-Lo are not connected with each other; they are used to combine the tones of the other instruments."

The Tom-Tom of the Chinese is composed of a particular mixture of metals, which our European founders have never succeeded in imitating. This knowledge would be invaluable in the manufacture of cymbals and trombones, and perhaps also of trumpets and French-horns.

The European music, performed by the band belonging to the English embassy, seemed to excite in the Chinese more curiosity than pleasure, of which a

proof is given by the very silence of the editor of Lord Macartney's account on that head. The mandarins were perfectly indifferent to having a copy of the sonatas or symphonies which were played, to make transcripts from; but they were particularly anxious to obtain correct drawings of all the instruments. The director of the imperial band took these copies in a most absurd way; he sent painters, who, after having spread large sheets of paper on a table, placed the clarionets, flutes, bassoons, horns, &c. upon them, and then made an exact tracing of them with the brush; adding underneath each subject all the holes and particulars belonging to it. It was the director's intention to have similar instruments made by Chinese workmen, but to give their proportions according to his own ideas.

Duhalde observes, that European music is not liked in China, as they hear but one voice accompanied by some instruments. The emperor Kang-Hi was

rather partial to the concerts which the missionaries gave him: he was very much astonished to see Father Pereira write down on paper the notes of an air while it was being sung; he considered it as a species of magic. What would he have said, had he seen a short-hand writer taking down with his pen the speech of an orator, and faithfully giving every phrase, word, and syllable exactly as they were spoken!

Some of the Chinese make use of the European violin; but these amateurs are but few. Their stringed instrument, which they play with a bow, has but two strings. Their lutes and guitars are nearly similar to ours.

Besides the Tom-Tom, and little copper cymbals, the Chinese use a small cymbal made of sonorous stones placed on a frame like chimes.—This instrument is called Tse-King, when it consists of a

single stone, and Pien-King when it consists of sixteen.

The sonorous stones of the Chinese are that species of flints which naturalists term gneiss, and which are found, in abundance, in the Alps.

These sonorous stones are called Yu, and have a close resemblance to the agate. Travellers have sometimes confounded these minerals. The Yu is a stone which is found in the ravines, torrents, and rivers of some provinces; it was formerly so much in esteem, that it made part of the imperial dress and ornaments; and some sovereigns commanded that the instruments of sacrifice should be made of Yu.

The literati pretend, that the noise, produced by these stones in the rivulets, when the strength of the current moved and brought them in contact, gave the ancients the idea of making musical

instruments of them. Those which are yellow without any shade are most valued. They are shaped to give them the desired sound of the gamut; but it is difficult to accomplish an octave with them.

The Chinese historians pique themselves very much on all nature having been laid under contribution to complete their system of music: they pride themselves on the skins of animals, the fibres of plants, stones, earths, and metals having been employed to produce their sounds.

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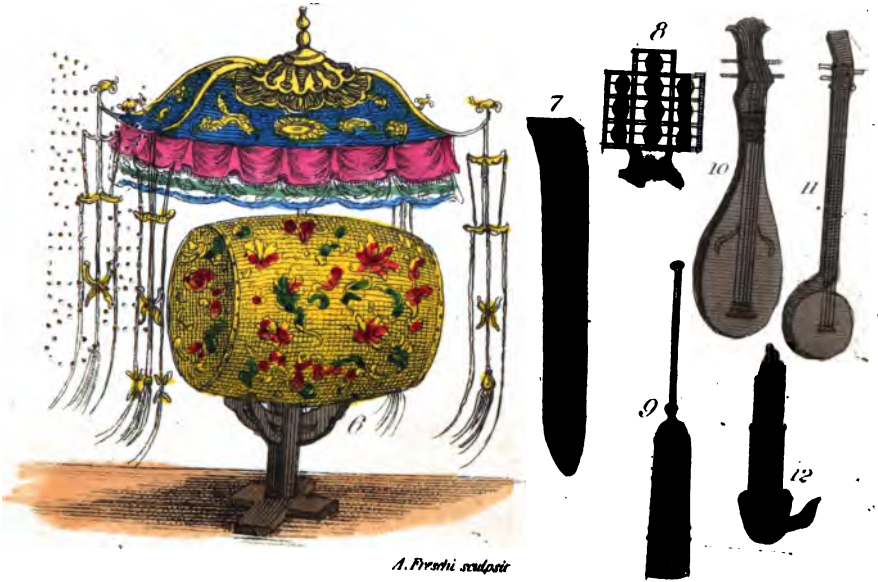

MUSICAL INSTRUMENTS.

OTHER MUSICAL INSTRUMENTS.

6. *The Pan-Kou, a kind of large Kettle-drum, which goes before the emperor on state days: it is also carried before the viceroys and principal mandarins on solemn occasions whereon they represent the sovereign. This instrument is surmounted by a very rich canopy.*
7. *Tsen, a kind of Guitar with seven strings.*
8. *Hien-Lo, a kind of Dulcimer or Chimes, made of ten pieces of brass. They sometimes make, from the sounding stones already spoken of, an instrument of very similar effect.*
9. *A Trumpet. The mouth of this wind-instrument, instead of being short and more or less open, as in the trumpets and clarionets of Europe, is almost cylindrical; that is, of a diameter nearly equal, from the separation of the nut which unites it to the small tube.*
10. *Guie-Kin, a kind of Guitar with three or four strings. In the latter case, it is called the Pipa.*
11. *A three-stringed Guitar.*
12. *Cheng, a portable Organ, formed of bamboo tubes, fixed in a large gourd.*

Eight principal sorts of musical stringed, wind, or percussive instruments, are in use in China; the softest and most agreeable, according to M. de Guignes, is the Cheng, as above mentioned. Its tubes are unequal in size, and each produces one single note.

Some trumpets have no holes, others have eight and five; the mouth-piece is not a simple tube, like that of our military trumpets; but two reeds tied together by a string, nearly like the reeds of the clarionet or oboe. Not more than one or two sounds can be produced from these instruments.

The flutes are of very various forms; some have five, others ten, and twelve holes. They are made of bamboos, and are sold by men in the streets, who play upon them for the purpose of giving amateurs an idea of their goodness.

Some of the flutes have a simple hole at the top, like our cross flutes, and are, notwithstanding, held in the same manner as the perpendicular ones.

The drums generally consist of a piece of hollow wood covered with buffalo's hide.

The stringed instruments are strung with silk; none of the strings are made of cat-gut. The largest of these stringed instruments is termed Che. It has as many as twenty-five strings: the Kin is the least, and has only seven; they are played either by pulling the strings with the fingers, or striking them with small sticks.

Bells are made use of in concerts; they are mostly round, but some of them cut sloping; they have no clappers, and are struck with a piece of wood. The same plan is adopted with the famous bell of Pekin, which is of a cylindrical shape, and of enormous magnitude.

AN ACCOUNT OF THE DRAMAS AND THEATRICAL REPRESENTATIONS OF THE CHINESE.

At Chinese spectacles the orchestra is always placed close to the scene, and consequently exposed to the view of all the spectators. This disposition is ill calculated to produce illusion, and to add to the interest of the piece.

The theatre is always extremely simple, and the decorations require little expense. The reason is, that China is full of strolling players, who, like the heroes of Scarron's Comical Romance, carry all the decorations and baggage of the company in a cart: the wealthy individuals who give entertainments to their friends, have them home: the

theatre is made, in the twinkling of an eye, in a corner of the banquet-room.

Not even in the capital is there any established theatre; the inhabitants of any district who wish to enjoy the pleasure of a dramatic representation, join together for erecting one. It is built with bamboo hurdles, and costs very little, being merely a barn six or seven feet high, shut in on three sides, and covered with mats. The audience are in the open air, on the side where the opening is left.

The court spectacle, at which the English ambassador was present in 1793, was represented in an elegant building of several stories; there were three theatres one above the other: opposite to the lower one were deep boxes for the gentlemen, and above them, in a recess, grated galleries for the ladies, who could see without being seen.

A company of players seldom exceeds seven or eight in number, which they economize by making the same actor play two or three parts. This does not occasion the least confusion; not only from the dresses not being the same, but because every performer, when he makes his appearance, specifies the name and subject of his part.

They have no actresses; the female parts are filled by beardless young men, so well disguised that their sex might easily be mistaken by those who had not been apprized of it.

The principal and most favourite Chinese plays are founded on the ancient history of the empire; the most celebrated is the Orphan of the House of Tchao, which has been translated, or rather imitated in French, by Father Prémare; and on which Voltaire wrote his tragedy of the Orphan of China.

Father Prémare was a Jesuit, who was fond of starting original notions: he asserted that the Egyptians had formerly effected the conquest of China, and discovered, in the names of its emperors, those of the kings of Egypt, merely corrupted by vicious pronunciation.

To revert to the subject of this drama: it is very singular, not to say extravagant; the denoüement of the piece being brought about by means of a dog. Mr. Barrow says, "it is true that the catastrophe is made known by recital, and not by action, the Chinese taste not having been sufficiently depraved, at least on this occasion, to introduce a personage on all-fours."

This elegant traveller's other censures on the Orphan, are directed rather to the translation of the Jesuit, which he calls a pitiful work, than to the original. M. de Guignes was therefore wrong in stating that Mr. Barrow contradicted Lord

Macartney, who observes that the Orphan may be considered a favourable specimen of the tragic art of the Chinese.

The nicety of time is so little attended to, that, according to the same author, a Chinese play sometimes embraces the events of an entire century, and even the history of a dynasty which occupied the throne for above two centuries.

As, in the Greek theatre, were brought forward, chorusses of wasps and birds, so the Chinese frequently introduce the figures of animals, and even of the inanimate productions of the earth and sea. These animals, trees, and fishes speak and hold long dialogues together.

The scenery remains the same throughout the performance, but which is no bar to the supposition of frequent changes of scene. If a general is ordered on a distant service, he mounts a stick, and goes twice or thrice round the stage, singing and

cracking his whip, after which he stops at the supposed end of his journey. To represent a town taken by assault, instead of walls, a line of soldiers is ranged along the middle of the stage, to characterize a rampart which the assailants must surmount.

The pantomime which the English saw at the court theatre was the Marriage of the Sea with the Land. The latter divinity made a display of his wealth and his various productions, such as dragons, elephants, tigers, eagles, ostriches, chesnut and pine trees, &c. The Ocean, on the other hand, collected whales, dolphins, porpoises, and other sea-monsters, together with ships, rocks, shells, corals, and sponges: all these objects were represented by performers concealed under cloths, and who played their parts admirably. The two assemblages of productions, terrestrial and marine, made the tour of the stage, and then opened right and left to leave room

for an immense whale, which placed itself directly before the emperor, and spouted out several hogsheads of water, which inundated the spectators who were in the pit, but which soon drained off through holes in the boards: this trick was loudly applauded by the audience.

M. de Guignes gives an analysis of another piece, entitled, The Tower of Sy-Hou. Some genii, riding on serpents, open the scene by swimming round a pond—A goddess, or rather fairy, falling in love with a bonze, notwithstanding her sister's representations to the contrary, marries him, is with-child, and is brought-to-bed, on the open stage, of a boy, who is soon able to walk. The genii, enraged at the incontinence of the bonze, drive him away and overthrow the tower.

The *aside* play, the adoption of which is so contrary to common sense in our

theatres, is also prevalent among the Chinese. One actor stands by the side of another without being able to see him, because they are supposed to be separated by a tree or a wall. To show that they enter a room, they pretend to open a door and step over the threshold, although there is not the least vestige of door, wall, or house.

Some of the Chinese plays, particularly those performed at Canton, are very indecent, and enter into the most disgusting details. In one of them, a woman who has assassinated her husband, is condemned to be flayed alive: the woman re-appears after the execution of the sentence, perfectly naked, and her skin all off. The actor who performs this part has such a thin covering over him, and so nicely fitted, that it might literally be mistaken for the horrid sight o a human body stripped of its skin. The flesh-coloured dresses of the posture-

dancers at the London Italian Opera, however, keep this in countenance.

When the strolling-players are called in by a company, the most competent guest selects, from their repository, that piece which he prefers for representation. If by accident it contains an odious character, whose name might be the same with that of one of the spectators, it would be mentioned, and some other drama would be taken.

Such is the predilection of the Chinese for theatrical spectacles, that those who are established at Batavia, not only frequently perform them from inclination, but are also particularly selected by the government, thus to amuse the generality of their own countrymen, who bear a very great proportion to the mass of inhabitants, as well as the other settlers.

Some very interesting and amusing details, on this and various subjects, may be seen in "Sketches Civil and Military of the Islands of Java, Madura, &c." It contains likewise some scientific experiments and notices on the celebrated Poison Tree, which cannot fail equally to gratify the literati and those who read merely for entertainment.

They have itinerant players who perform on carts, and bring to mind the infancy of the Greek theatre; the first attempts of Thespis and his companions.

The word Tragedy signifies literally the goat's song; a he-goat having been the prize given for the best production of that nature, or perhaps the value of it in money at the option of the successful candidate.

In the New Voyage to China by Iwan Tschudrin, a native of Russia, and who,

from circumstances too long for detail here, had passed in China as a Chinese, are the following particulars respecting these entertainments.

"After we were seated at table, five players, richly habited, entered the saloon. They made very profound salutations by touching the ground with their foreheads, nearly as the Russian boors do to their lords. One of them drew near the principal guest, to whom he presented a long list, on which were transcribed, in letters of gold, the titles of fifty or sixty theatrical pieces which they were competent to perform, requesting that he would select one. The first guest politely declined the invitation, addressing it to the second, he to the third, the third to the fourth, and so on to the bottom of the saloon.

"The catalogue was some moments in my hand; and, throwing my eyes upon

it, I recognised several pieces in which I had myself been a performer, when I was in a company of strollers. I blushed and trembled for fear I might be known; but happily no one, either of the histrionic professors or of the guests, had been the companion or spectator of my exercises in the profession.

"The list returned, from hand to hand, to the principal guest, when it was necessary that he should make a choice; he ran over the titles anew, and pointed with his finger to that which he thought best for the amusement of the company. The comedian bowed, and the performance commenced shortly afterwards."

The Voyage from which the above is taken, has not yet made its appearance in print, but a fragment of it has been published by Kotzebue, who says that the original, which he has got, written in

the Russian language, contains twenty-two books, each divided into ten or twelve chapters. The foregoing quotation is extracted from Book VII. Chap. III.

UNIV. OF
CALIFORNIA

FLORIST.

Pub.d 1 May 1811 by J. Stockdale, 41 Pall Mall

ITINERANT GARDENER, OR FLORIST.

THE Chinese are generally of a sedentary disposition, and scarcely ever go out, as in Europe, merely for exercise, or to see what is going forward in the city: the consequence is, that their shop-keepers never make large fortunes, and the dealers in almost every article, are necesssitated to carry and cry their wares through the streets. The women who hear them, have them called in, and thus procure what they want either for domestic use or for pleasure.

The florists in China have not, like our people, little carts or panniers drawn or carried by horses or donkeys, to display their commodities, but carry them over their shoulders, like rabbit-men, only with the addition of two boards suspended

like scales at each extremity of the bamboo. This cane is light, solid, and elastic; when one shoulder is tired, they change it cleverly to the other, by sliding it along the nape of their neck.

The gardens of the Chinese are not distinguished for the rarity and selection of their plants. As has been previously intimated, their sole aim is to imitate nature in miniature. Private individuals who have vases of flowers, whether on their terraces or in their houses, prefer a collection of every kind of indigenous dwarf-plants, to those exotics which could only be derived from foreign countries and at a great expense.

The method which the Chinese gardeners have of giving to a mere branch, the appearance of a grown tree, is as follows: from a bough which bears fruit, they remove a circular band of the bark, about an inch wide, covering the part with mould, which is kept in its place by

a piece of mat: above it is suspended either a pot or a horn, with a small hole at the bottom, through which the water, falling drop by drop, constantly keeps up the humidity of the soil, and the branch pushes out roots above the place where the bark was peeled from. This first operation is made in the spring; and, in this state, it remains till autumn, when the branch is cut, transplanted either into a jar or into the open ground, and it produces fruit the following year.

They take care to lop off the extremities of these dwarf-trees, to impede their growth, and force them to push the lateral branches, which are tied with brass wire, and the gardener trains them in whatever direction he thinks fit. If they wish the tree to appear small and decayed, it is coated, at different times, with successive layers of treacle or molasses, which attracts millions of ants; these, not satisfied with devouring the substance, of which they are excessively

fond, attack the bark of the tree, and give it the same appearance which it would assume from decay consequent on age.

They do not select merely fruit-trees, such as the orange, apple, &c. for this purpose: they frequently ornament their terraces with little forests of oak, pine, and fir, not more than two or three feet high.

The Chinese particularly cultivate bushes and odoriferous flowers. They are extremely partial to a plant which is suspended in the open air, whence it imbibes its sole nourishment; they also have carnations, especially the Indian pink, rose, tuberose, a species of double jasmine, sweet-basil, amaranthus, camelia, the blossoms of which resemble those of the tea-tree, rosebay, myrtle, &c.

China boasts an endless variety of the piony, which they name Mou-Tan: their poets and painters celebrate it to ad-

miration in their productions. They enumerate two hundred and forty species of the piony, which they cultivate as a shrub in hedge-rows, and in bushes trimmed in the manner of orange-bushes; the gardens contain entire beds of pionies which have successively the spring, summer, and autumnal varieties.

From China it is that we derive the hortensia. Lord Macartney brought several plants of it, the suckers of which have propagated rapidly in England, and throughout Europe. It was named by a botanist, after a lady to whom he paid the compliment. The delicate rose of this flower, its permanency, being always in season, and the beauty of its superb bowls, would make it invaluable, if, unfortunately, it were not entirely void of smell.

Flowers, in general, in China, have but little smell; their lilach, which is very like our own, has not the least

odour; and, as to spices, none grow there.

The hortensia, as faithfully delineated in the drawings, embroidery, porcelain, and cabinets imported from China, was believed to be merely a flower of the imagination. I found, in the collection of the late minister, M. Bertin, a perfect drawing of the hortensia.

The existence of the hortensia, and the possibility of cultivating it in France, was the more doubted, as its fructification assumes different forms, which make it very difficult to class it in the natural families of plants; it could not be classed more suitably than with the honeysuckle, and yet there does not appear to be any very great analogy between the two.

It is to the hortensia that Father Kircher's description, two centuries ago, of the *rose of China*, evidently applies.

As my readers will probably wish to throw their eyes on this passage, for the purpose of ascertaining how far reality may be disguised by exaggerated description, I quote from Father Dalquiers' translation, in 1670, of the China Illustrata of the celebrated German Jesuit.

"The Chinese rose is so marvellous a flower, that, being again fastened to the stock, after it had been cut off, it changes its colour twice a day, and appears at one time wholly of a fine purple red, and at another of so exquisite a white, that its brilliancy seems as though it would dazzle the sight; it is nevertheless entirely destitute of smell."

The author then goes into a chain of argument, almost beyond the reach of mental ingenuity, to prove how these changes of colour, which he asserts occur twice a day, might be effected, although they only take place here twice in the

course of a season; but it is not impossible that these changes may be more frequent in the climate of China. It is not therefore to this description of the rose of China, or hortensia, that Struvius' reproach attaches: Kircheri China est vera auctoris phantasia! Kircher's China is merely the fiction of its author.

Another flower, in which the Chinese take great pride, is the water-lily of India, the Nymphea Nelumbo. This plant is celebrated in the mythology of the Hindoos. They pretend that one of their goddesses became with child, from having smelled a flower of the lotos, which is the same with the nymphea. The Chinese fable the same thing of the mother of their famous Fou-Hi.

The nymphea of China differs very little from the water-lily; the broad leaves and roseaceous flowers of which, float on the surface of our ponds and stagnant waters; the fruit is like poppy-

heads, and is not used as an article of food, in any way, in this country, being, on the contrary, thought very prejudicial to health. The Chinese think differently, however, esteeming it very highly, and eating it as a great delicacy.

The grand basin of the imperial palace of Pekin, called the *Little* Sea, is covered entirely over with the nymphea; it is a beautiful sight. As the avenue to this place is one of the largest and most public streets in the capital, and one seems almost, as it were, transported into an enchanted solitude, this carpet of superb flowers spread over the water, always makes an impression which it is not possible to describe.

The nymphea does not require cultivation; at least, the only care which the palace gardeners take of it, consists in burying, at the close of the autumn, all the leaves, which do not wither in the southern provinces, but which become

yellow in the climate of Pekin. The cold weather which they experience, and which freezes the water to the depth of a foot and a half, makes a kind of shelter for the root, which is in the jar, from the ice which is above it.

Not only are the seeds of the nymphea sold in the markets and cried about the streets, but its long roots and stem also. In great entertainments, slices of nymphea are served up on ice, the same as all the fruit is served in summer. It is said to be like the turnip in flavour.

It is pretty nearly the same with opium, which, in Europe, is only looked upon as a narcotic and even a poison, while in the East it is sought after with a degree of mania, and yet it is the same substance. The genuine opium comes from the East. Our climate is too cold for the juice of the poppy to acquire the same properties. So far from deadening, it excites the senses, and produces a drunkenness, so

extreme, as not unfrequently to throw the person who takes it into an absolute frenzy.

These dangerous effects of opium have caused its prohibition in China, but it is clandestinely imported to the extent of above two thousand chests a year. The price of this acquisition amounted, in 1787, to nearly 188,000*l.*

One of the late governors of Canton made a very eloquent proclamation against the use of opium, observing that he cannot conceive how his countrymen can blindly give way, without choosing to be undeceived, to a treacherous and destructive vice, of which a dreadful death is the inevitable consequence. However, notwithstanding this, according to Mr. Barrow, the governor did not forego his own daily dose of opium.

The fruits which the Chinese eat at their deserts, are various and succulent;

they cultivate many kinds of melons: the most in esteem, are those of the tributary country of Ha-Mi. The following remarks on the subject are extracted from a letter of Father François Bourgeois, a missionary, to the minister Bertin, dated Pekin, 16th December 1777. *

" Sir,

" For some days past the emperor has done us the favour to send a Ha-Mi melon: this is a present which he scarcely ever makes, except to the Agos, his sons, and some grandees of the empire. I have dried the seeds of this singular fruit, and resolved to send them immediately to Your Excellency, so that, on their arrival in France, they may be sowed the same year." (The seeds did not arrive.)

These melons are the annual tribute of the kingdom of Ha-Mi, which is dependent on China: under Kang-Hi it payed only twenty. Under Yuong-Tching, the

sovereign of this little state, having been made a count of the empire, he doubled the tribute. He now pays sixty, because Kien-Long made him Regulo (sovereign or viceroy). The melons are brought in litters, which have scarcely any motion, notwithstanding the badness of the roads. The emperor keeps seventeen of them for the winter.

The Chinese melons are so delicate, that some kinds of them are eaten to the very rind.

A DISTILLER.

We shall subsequently have occasion to speak of the different kinds of wine made in China. We shall here merely advert to the distillation of brandy, which the Chinese call Cho-Chou, that is, ardent wine: it is produced by fermenting large millet or wild rice in water. The result is a liquor which, for flavour and strength, bears a close resemblance to small Rhenish wine; it goes through the still, and comes out a strong and limpid brandy, but which sometimes has an empyreumatic flavour. The Chinese drink it hot as well as wine. When it is distilled a second time, it becomes extremely powerful.

The apparatus of a distiller in China is not much unlike our European stills:

A. Pivesché sculp.sit

DISTILLER.

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UNIV. OF
CALIFORNIA

the chemical vessel is put up to the brim into the furnace, where it is powerfully heated; the steam passes into the capital, where it is quickly cooled by means of a bucket of water which surrounds it, and which is kept as cold as possible; the steam, after being cooled along the partition of the capital, becomes a liquor, which concentrates in a gutter, and then runs out through a tube into the recipient, or vessel placed for its reception.

The apothecaries likewise make use of the still in preparing some of their medicines; although the physicians of the country recommend the use of simples in preference to compound medicines.

Every one in China being privileged to practise physic, without undergoing any examination, serious abuses are the consequence of it, and which would be still more fatal were not most of the drugs of the Chinese pharmacopœia extremely

simple. The medicine-sellers, who are seen in the streets, public places, and fairs, sell nothing but purgative woods and preparations of certain dried herbs. The simples are not very dissimilar to the Swiss vulnerary, to which European quacks ascribe extraordinary virtues, but which, at any rate, is not susceptible of doing very material harm.

The workman represented in this Plate has his hair rolled round his head in an out-of-the-way manner, which requires some explanation.

The Chinese would often find themselves incommoded in their work, if they suffered the long tress of hair, which hangs at the back of their heads, to be unconfined; this they obviate by knotting it circularly about their head, which otherwise is absolutely bare and shaved. The same kind of head-dress is seen in several both of the preceding and subsequent Plates.

UNIV. OF
CALIFORNIA

A. Fivesti sculpsit

PORK BUTCHER.

Pub.d 23. May 1810. by H. Stockdale, 41. Pall Mall

PORK-SELLER.

THE flesh-meat, which is in most general consumption in China, is that of the pig; it is more wholesome and delicate than in Europe. The Chinese hams are very highly esteemed, and foreigners purchase them in considerable quantities at Canton.

They breed pigs, not only by land, but in boats. They are generally fishermen who keep them in this way, feeding them with the entrails of the fish which they catch. The Chinese prefer the pig and the goose to all other domestic animals, because they are more easily brought up, and their flesh is more savoury and contains more fat.

The sale of ox-flesh is not authorized by the police; the itinerant butchers who carry on this trade are obliged to cry it as mutton. This prohibition is founded on the scarcity of horned cattle, the breed of which they wish to increase; for the Chinese, unlike the Mahometans and Gentoos, make no distinction between clean and unclean flesh. If a governor of a province sometimes forbids the use of meat, the prohibition is momentary. These kinds of public fasts are usually appointed to implore rain.

The Chinese also eat the flesh of wild mares, and generally every kind of meat. They also eat even dogs, rats, and worms.

"The Chinese," says M. de Guignes, "breed and fatten young dogs purposely for eating, and kill them by suffocation; they are afterwards roasted, cut into quarters, and carefully washed. I however observed that they always performed this operation in private, and did not like to be seen at it."

According to the missionaries, they are not so scrupulous; for Duhalde says, "The people eat a great quantity of horse and dog flesh, although the animals have died of old age or disease; neither have they any repugnance to that of cats, rats, and other equally disgusting animals."

It is a singular sight to see the butchers, when they are carrying any dog's-flesh home, or are taking five or six dogs to be killed. All the dogs of the neighbourhood, attracted by the cries of those about to be killed, or by the smell of such as have been singed, fall in troops upon the butchers, who are always forced to have long sticks or whips to defend themselves; they are moreover compelled to use inclosed places in pursuing this avocation.

The principal Chinese dishes are hashed or boiled ragouts with various sorts of herbs or vegetables, served up with the

broth in very fine china dishes: all the plates, or rather bowls, are of the same shape and size, and almost as deep as they are wide: twenty are placed at each table, ranged four to four, parallel with each other, so that they make a regular square when they are all set out.

The most delicious of their provisions, and which always makes part of great feasts, are the tendons of stags, and the nests of a kind of swallow.

The tendons of stags are dried in the sun during the summer, and are then preserved rolled in pepper and nutmeg: the way in which they are served up is, after being soaked in rice-water, boiling them in kid-gravy, and seasoning them with spices.

The swallow, the nest of which the Chinese consider such a dainty, is of the species described by Buffon as the Salangana. It is found in great numbers on

the coasts of the island of Java, and of the kingdoms of Tonquin, Cochin-China, &c.

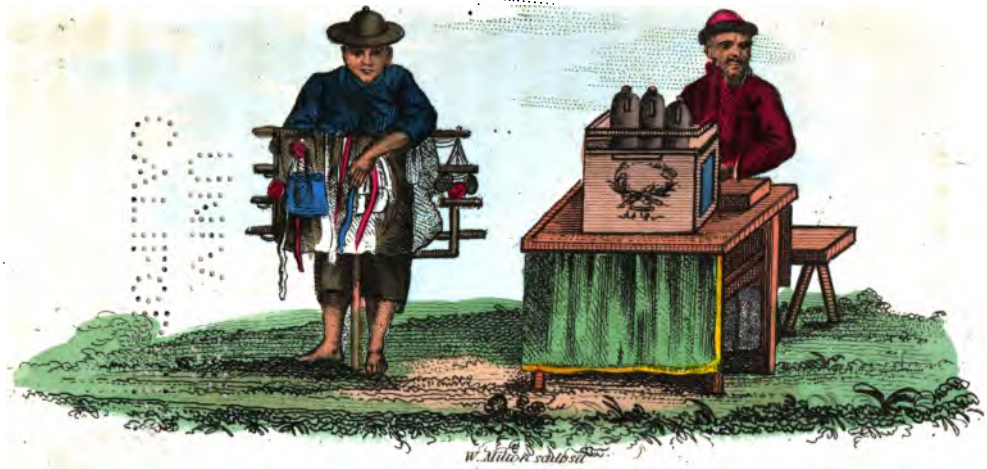
This nest is extremely curious; it is not only here that it is considered such a dainty, but likewise throughout the whole of Asia. Its average weight is half an ounce, and it is not much unlike a preserved lemon; the substance is white when it is taken, but, when dried, becomes solid, transparent, and somewhat inclined to green; it bears some resemblance to the gum dragon's-blood: its parts are united by a sort of calcareous substance, in the same way as the nests of our swallows are with mud.

The Salangana is supposed to make its nest either with sea-worms of the mollusca tribe, or with a glutinous sea-weed. Some naturalists, at a loss to account for their construction, have supposed the Salangana to steal the eggs of other birds, break the shells, and thence form

A PEDLAR—A TOBACCONIST.

The pedlar, represented by the first figure, does not carry his wares suspended at the opposite ends of an elastic bamboo; which do not suit his kind of articles. This moveable shop consists in bamboo lattice-work, supported in the middle by a stronger piece of wood, the bottom of which may be stuck into the ground. To this frame are attached his different sorts of merchandise, such as handkerchiefs, pieces of cloth, ribbons, purses, snuff-bags, &c.

I shall here make an observation on the subject of the manner in which other hawkers or itinerant tradesmen carry their utensils or wares over their shoulders.



PEDLAR. TOBACCONIST.

UNIV. OF
CALIFORNIA

The elasticity of the bamboo must, in a certain degree, lighten the burthen. When the man is walking, the extremities of the bamboo bend and rise alternately; by which it is evident, that, part of the weight being raised up, the porter must, so far, be assisted, and which would not be the case if the pole were stiff and inflexible.

The second figure is that of a vender of tobacco and snuff, of which there is a great consumption in China.

In this country, persons of either sex, of every rank, and almost of every age, may be said to smoke; for even girls of eight years of age are sometimes met, in the streets, with a long pipe in their hand, the tube of which is made of bamboo, and the bowl of white clay. The Tartar women smoke the same as the Chinese, as may be seen in Plate X. of Vol. I. and in the frontispiece to this volume.

Tobacco is very dear at Pekin; they often add to it, for smoking, other odoriferous or narcotic plants, even opium. In India and Persia, those who wish to become inebriated mix hemp-seed with it.

The Chinese are also acquainted with the use of snuff; the greater part of the mandarins constantly carry it in a small and very elegant bottle. Their manner of taking it is by laying some on the back of the left hand between the fore-finger and thumb, and inhaling it very strongly with their nose. In like manner, as they smoke opium instead of tobacco, they also, according to Sir George Staunton, take cinnabar instead of snuff. It is nothing but the red oxyde of mercury mixed with sulphur, a composition which might be very dangerous, but it is probable that what is, in China, called cinnabar, which is found in abundance in the mountains of Hou-Nan, is nothing but red-ochre, a ferruginous substance mixed with white clay.

The Spanish snuff is known to be a preparation of a kind of ochre, called in the country Almazaron, from which it derives its colour and its unctuosity. (Bourgoing, Tableau de l'Espagne, tom. ii. page 9.

European speculators, some years ago, wished to introduce into China, bottles, made of white crystal, for the snuff; but, notwithstanding they were of very elegant workmanship, they found no purchasers: besides, it so happens, that white crystal is not much in request in China, where coloured glass is preferred.

On this subject a missionary observes, "We shall never bend that nation to our tastes and ideas: they work at Canton after the models brought from Europe; but in return theirs must be copied also, and they must not be refused that civility which they shew to us."

Sir George Staunton says that Europeans suppose tobacco to have been brought from America into all parts of the old continent; however, they have no tradition of any such importation into China. The celebrated traveller Sir John Chardin, whose inquiries were directed to the same point, declares that he never could ascertain, in Persia, whether tobacco was an indigenous production or introduced from foreign countries; he adds, "however, one of the most curious men of Ispahan told me only this, that he had read, in a geography of Parthia, which had been found, in digging up the ruins of the city of Suttania, a large clay urn in which were wooden pipes with bowls and tobacco cut very small, as is the manner in which the Turks cut it at Aleppo; and which inclined him to believe that the plant had been imported into Persia from Egypt; and that it had not been naturalized there more than four hundred years."

Tobacco is grown in China. Mr. Barrow observed two kinds of it at Canton. M. de Guignes is of opinion that, in this climate, the tobacco-plants attain, or perhaps surpass in height those of the colonies. In the month of March they transplant them, at the distance of a foot and a half from each other; and they ripen in August. To adapt them for use, the leaves are compressed one upon another, and cut into small slips.

The Chinese tobacco having a disagreeable taste, that of Brasil is generally preferred to it; which being imported by the Portuguese is called Portugal tobacco. In this way also the Persians call Tambacou Inglesi, or English tobacco the same Brasil tobacco which was formerly supplied them by the medium of the English.

TINKER.

The travelling tinkers of Pekin carry with them, like those of Europe, all the utensils requisite for the exercise of their business. They have a small portable forge, by the assistance of which they make all the solder and repairs which may be wanted.

The bellows, commonly employed in China, are not made, like ours, of two moveable planks, joined by a piece of leather with several folds; they are wooden cylinders, or square tubes, in which moves an iron piston. Strabo attributes the first discovery of bellows to the celebrated philosopher Anacharsis. If this fact is correct, he must have derived the idea from his travels among

A Fresolé sculpsit

UNIV. OF
CALIFORNIA

the Scythians, or Tartars of the present time, and the first bellows must resemble those which are actually in use in China.

The Chinese adopt, for their larger work, forges, similar in shape to the bellows. This instrument is made like a box, in which is a piston, so constructed, that, when it is drawn out behind, the vacuum which it occasions in the box, makes the air rush in with great impetuosity through a lateral opening, to which a sucker is affixed; and, when the piston returns in an inverse direction, the sucker closes itself, and the air is forced out by the opposite extremity. That there may be no interruption to the blast, the cylinder is generally double; so that, while one side blows, the other inhales a fresh supply of air.

In the portable forges, the extremity of the piston has a small transverse handle; the man who blows the fire pro-

duces the effect by an alternate movement of the elbow.

The Chinese anvil is not made like ours; its surface is convex.

UNIV. OF
CALIFORNIA

JACK OF ALL TRADES.

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AN ITINERANT JACK OF ALL TRADES.

MEN of this description are in China termed Fia-Con-Cnlk-Tziang; they practise every kind of occupation; they mend porcelain, repair locks, and solder pipes. They have a portable forge, anvil, furnace, coal, and all sorts of tools. The whole of this baggage is suspended to a bamboo cane; the anvil alone occupies one side to counterpoise the rest.

The china-menders are said to be far superior to our menders of earthen-ware; the reason of this is, that, working on a more valuable material, and making a higher charge, they take more pains with it; their piercer, instead of being iron, like that of our stall gentry, has a diamond point; extremely fine brass wire is passed through the holes, and the vessel, for use, is as good as ever.

A CHINESE YOUTH ALIGHTING FROM HIS CARRIAGE TO SALUTE A FRIEND OF HIS FATHER.

However accurate may be Mr. Barrow's supposition, that, among the Chinese, filial respect is less a moral sentiment than a precept, which, in a succession of time, has acquired all the effect of a positive law—however it may be said that filial piety exists rather in the maxims of the government than in the hearts of the subjects, so estimable a virtue is still not the less worthy of encomium.

The accompanying Print shews the extent to which the Chinese carry their respect for the authors of their days; not only do they acquit themselves with punctuality of the duties which are imposed on them by the laws, and by cus-

RESPECTFUL SALUTATION.

UNIV. OF
CALIFORNIA

toms no less sacred; but whatever is dear to the parents is respected by the children. A Chinese regards his father with a degree of veneration, and alights from his carriage to pay his respects to him.

All the constitutions of the empire have a tendency to increase paternal power, and to augment filial obedience. A father has the right of life and death over the beings which emanate from his loins. Some have conceived themselves justified, by the silence of the law on the subject, to expose after their birth, those whom they could not afford to bring up: we shall explain in the sequel, the precautions which the government has taken in different circumstances, not only to prevent this barbarous act, but to save the lives of the wretched victims to the indifference of their parents.

If fathers and mothers are not compelled by the laws to preserve their chil-

dren's lives, children are, both by law and by custom, necessitated to provide for their parents in their old age.

"The reason for this obedience, this unbounded submission," says a Chinese author, "is perfectly natural: but for my parents I should have had no being; to them I am indebted for all that I am. Without adverting to the pains and inconveniencies to which a mother is subject during her pregnancy—to the continual dangers to which her life is exposed during her labour; what constantly engages her thoughts? Is it not the care of her infant?—She knows no joy but in its smile: Does it weep? She instantly runs to ascertain the cause—Is it ill? She is overwhelmed with grief—Does it appear sensible of cold? She hastens to give it additional clothing—Is it hungry? She instantly administers food—If it wishes to walk, she herself leads it—If it dirties itself, she cleans it; nor is the most inveterate stench dis-

agreeable to her, nor does it excite the least disgust—Is any thing presented to her? She instantly shares it with her dear child, and thinks herself amply repaid her attention, can she obtain in return, even the most transient smile. In short, a mother's cares know no equal: therefore no benefits can exceed those which are conferred by parents; and a good son ought in somewise to acknowledge them, by shewing the utmost obedience and service of which he is capable."

Under the second reign of the Hans, a young male child named Hoang-Hiang, having lost his mother when he was nine years old, seemed as if he should die of grief. He redoubled his affection for his father; in the summer, he cooled the bolster and mat which his father was to sleep upon; and in the winter, he went to bed before him to warm his place, which he gave up as soon as he was ready. The mandarin of the town, who was ap-

prised of the tenderness of so young a child, was so deeply impressed with it, that he erected a public and permanent monument to his filial piety, as an encouragement for others to emulate it.

Chinese writers have carefully collected numberless remarkable traits of filial piety. A great part of these anecdotes are authentic; some are controverted, or intermingled with incidents bordering upon the marvellous. We shall confine ourselves to such recitals as different Chinese historians have related as true.

"Ouang-Ouei-Yuen, having lost his mother, who was extremely dear to him, passed the three years of mourning in a hut, and employed himself in his retirement, in composing verses in honour of his mother, which are quoted as models of sentiment and of tenderness. The three years of his mourning having elapsed, he returned to his former resi-

dence, but did not therefore forget his filial affection. His mother had ever expressed great apprehension of thunder, and, when it thundered, always requested her son not to leave her. Therefore, as soon as he heard a storm coming on, he hastened to his mother's grave, saying softly to her, as though she could hear—*I am here, mother!*"

"A very rich private gentleman, whose name was Tsi-King, having tried all the ordinary methods to restore the health of his mother who was ill, heard it said by some quacks, or weak credulous men, that the sick, who were reputed to be incurable, were frequently known to obtain a radical cure by eating human flesh. Without the least hesitation he cut off a slice of his thigh, and had it dressed and disguised, that his mother might eat it without knowing what it was. It was in fact offered to the patient, who had

not strength to taste it, and died. The virtuous Tsi-King was inconsolable at her loss."

"A young female, Tang-Tchi, had an aged and infirm mother-in-law, with only one tooth remaining, and who was no longer able to take any nourishment without great exertion; it occasioned Tang-Tchi to suckle her: she accordingly dressed her completely herself, and then opened the breast and respectfully offered the nipple. Notwithstanding she thus suckled her several times in the course of the day, she also got up in the night for the same purpose, and acquitted herself so amiably and so affectionately, that her mother-in-law felt as easy with her as an infant with its nurse. A piety so truly filial and generous dissipated all sense of decay, and prolonged her life several years. Before her death she invited all her relations, and in their presence, thanking Tang-Tchi for all her kind attention, wished her a thousand blessings, and then, with

tears in her eyes, conjured all her family to respect her step-daughter, as herself, and to return, in her old age, the same care which she had evinced to the age of her step-mother."

"A young girl, named Yang-Hiang, fifteen years of age, was helping her father to cultivate his field, in an unfrequented place, when a tiger, from one of the neighbouring woods, sprung suddenly upon, and stood over, ready to devour him. Filial piety gave strength to the affrighted child, who, catching up a knife, fell upon the monster, and providentially killed him before he had done her father the least injury. The formidable animal had wounded her in several places with his claws, but she was a long time without being sensible of it, nor did she at last perceive it, until her father pointed it out to her."

"Li-Tsee respected the grief of her father, who had repudiated her mother,

and did not suffer a word to escape her lips in the way of complaint; but she was the more inconsolable for her forbearance. She endeavoured to dissemble her feelings, but her tears would sometimes flow in spite of her; sleep fled her eyelids by night; she took scarcely any nourishment, and pined away of sorrow. Her father was at length so touched by it, that he desired her to bring her mother back."

"Li-Hin, a young Chinese man, whose mother was blind, heard it said that some persons who had lost their sight, regained it by having their eyes licked. He immediately undertook this service for his mother, and did scarcely any thing else from morning till night; this he continued, without at all relaxing from his labours, although he could not see that they produced any effect. Two years had thus elapsed, when at length, whether the remedy had succeeded, or from whatever

other cause, cannot be known, his mother suddenly recovered her sight."

"Under the Tang dynasty, one Lou-Tsao-Tsong, having been guilty of a crime against the state, escaped the vigilance of his guards, and took refuge in the house of his friend, named Lou-Nan-Kin. The concealment was discovered, and Lou-Nan-Kin was thrown into prison, and about to be put on his trial, when his younger brother came before the judge, and said, 'It is I who am 'guilty of having sheltered the fugitive; 'consequently I, and not my elder brother, 'must suffer death.' Lou-Nan-Kin, on the other hand, asserted, that he only, and not his younger brother, was privy to the concealment, and that his younger brother accused himself falsely. The judge proceeded with so much ability in his cross-examination, that the younger brother fell into evident contradictions, and was at last obliged to avow his vir-

tuous imposition. 'Alas!' said he, 'I had 'the strongest motives for so doing: our 'mother has been long dead, and we have 'not yet been able to perform the funeral 'rites over her. We also have a sister to 'marry; my elder brother is alone in a 'state to provide for her: as for me, I am 'too young, and it would be far preferable 'that I should die in his place. Deign, 'I beseech you, to accept my evidence.' The judge was moved, and gave his tribunal an account of this trial of filial piety and brotherly love, and the emperor pardoned the criminal."

"A person of the name of Ho-Lun, continually mourned for his father, whom he had lost for some years. He was one night surprised by a robber, whom he unresistingly permitted to take all his property; till seeing him about to lay hold of a copper stew-pan, 'Do me the 'favour,' said he to him, 'to leave me 'those utensils to get my dear mother's 'breakfast in the morning.' The thief was

so much abashed, that he not only left the stew-pan, but restored all the rest, saying as he went off, 'I should certainly 'bring some curse upon my head by rob-'bing so good a son.' It is also stated, that, from that moment, he renounced his iniquitous profession, and returned to the path of virtue."

From the works of the Chinese and missionaries, I could quote an infinity of similar anecdotes. The books published on this subject in China, in the course of two thousand years, would form an immense library; but it is not merely by collecting such facts, and offering them to the admiration of their contemporaries and posterity, that the moralists of this nation shew their children the duties which they owe to the authors of their days; they have also subjected children to numberless minute customs in regard to their fathers and mothers.

Children are not allowed to assume the surname of their fathers and ancestors; such is the prejudice of the country, that it would be considered a breach of respect towards them. This opinion is very opposite to that of the ancient Greeks, who not only gave their sons the father's, but also the grandfather's name.

It is customary with a Chinese son always to apprize his father when he is going out, and to pay his respects to him on his return.

It is not allowed children to speak, in the presence of their father and mother, either of old age, or of the infirmities incidental to advanced years; although even their parents be in the prime of life, and very far from that epoch so generally looked forward to with dread.

Children cannot put on complete mourning while their parents are alive; and, if their father is in mourning for some

relative, they must abstain from playing on instruments; they must also relinquish music and every kind of entertainment, and even dress, when their father and mother are ill.

If a Chinese father commands his son to do an act which he may think unjust or improper, he has only the right to remonstrate three times. The son's sole answer must be, *I obey*. If his father or mother have any failing which he wishes to correct, he must intimate it with great respect and mildness.

When a son goes out with his father, he must keep one pace behind him.

Every morning when the cock crows, or, in other words, at day-break, a son presents his father and mother with water to wash their hands, gives them their clothes, and anticipates their wishes, even in regard to the most trivial matters.

These obligations are carried to so great an extreme, that a son is bound to repudiate his wife if she is displeasing to his parents.

The emperor himself is not exonerated from the obligations of filial respect, nor from the subordination of a youth to his older brothers (the succession to the throne, as has been before stated, is not founded on the right of primogeniture). He is bound to do every thing which lies in his power to secure the happiness of the empress-mother; and he is obliged to pay his respects to her on the first day of every year with great ceremony.

The duties of subjects towards their sovereign are assimilated to those of children towards their father: this practice of the duties of filial piety, carried to so great an extreme in China, has generated the idea of servitude and slavery, which has been attached to the manner in which

the Chinese do honour to their sovereign.

The missionaries, who have transmitted such attractive pictures of the filial love of the Chinese, nevertheless agree that the excess to which this virtue is carried has engendered serious abuses. A son being compelled blindly to espouse his father's quarrels, right or wrong, and to revenge his death, if it arose from the violence of an enemy, has originated family feuds, which are thereby perpetuated to the latest period.

The Chinese have, at all times, entertained great prejudices against the Romish missionaries, founded on the circumstance of their having quitted their parents, and that, devoted to celibacy, they will have no children to honour their memory.

From such ideas as the Chinese entertain, it is not a matter of surprise that

breaches of duty in a son (I shall not say the crime of parricide, which is perhaps unknown in China) are ranked with the most serious crimes, and punished accordingly.

The duties of children towards those to whom they owe their being, are not confined to the lives of their parents merely; but are extended even far beyond. Mourning formerly lasted three years, but has now been reduced to twenty-seven months, during all which time they are incompetent to any public function. A mandarin must relinquish every thing, unless the emperor dispenses with the usual ceremony, by ordering him to fulfil the duties of his situation.

In the first month, the mourning dress is made of a kind of coarse hempen cloth, not bleached; the cap is of the same stuff, with a string round it.

In the second period, the coat, hat, and coverings for the legs, are white.

In the third term, their clothes may be made of silk, but their shoes *must* be of blue cloth.

By this it is seen that black is not considered gloomy by the Chinese; neither is it much in use among them. The magistrates, whose situations correspond with those of our gentlemen of the long robe, wear violet-coloured dresses.

A father wears mourning three years for his eldest son, in case he has left no children.

The funerals are conducted on a scale of great magnificence, and it is not uncustomary for a family to expend, in this pious duty, the whole patrimony which the deceased leaves behind him. When the children are not sufficiently rich to afford their father suitable funereal rites, they keep his coffin above ground for several years. For this reason the coffins are made extremely strong, and covered

with a very thick mastich, to prevent the least exhalation from them.

Many of these coffins are made of very valuable wood, and cost from one hundred to five hundred piastres. The importance which is attached to providing this last sad residence, induces most of the Chinese to buy their own coffins during their life-time. They are exposed for sale in particular shops, where every one may go and choose for himself. The present of a coffin is considered the most acceptable gift, which can be offered by a son to his father.

Some Englishmen countenance the Chinese in this whim of preparing their own coffins. Lord Nelson, the glory of his country, and the terror to hostile naval powers, who fell at the splendid battle of Trafalgar, always took with him his coffin, consisting of part of the mainmast of the French admiral's ship

which was blown up in the destructive naval engagement off Aboukir.

The Chinese place the bodies of their parents in pavilions, built for the purpose, until the moment of their burial, or until they can send them into the country to the tombs of their ancestors.

As often as any relations or friends come to shew their respect to the deceased, the women and children set up a gloomy cry. The ceremony being concluded, one of the relatives invites all those who attended the funeral to a neighbouring saloon, where tea and refreshments are set before them, and then, on their departure, politely attends them to the door.

The day of the funeral, the procession is opened by musicians: then come several persons carrying the marks of the dignities of the deceased, different figures

of animals, idols, parasols, blue and white banners, and pans of perfumes.

The coffin, sometimes covered by a canopy, is carried by about twenty men, and preceded by bonzes: the children follow immediately after the corpse. The oldest son, who conducts the ceremony, is covered with a sack of coarse cloth, and supports himself on a stick: the other children and relatives are habited in cloth robes. The women follow in palanquins, uttering sighs and cries, and shedding tears profusely. What unfortunately proves that this grief is often dissembled is, that the cries recommence at precise intervals, and that all the women cry out at once, in a kind of cadence.

The coffin is interred in a very dry, airy, and lively situation. They fancy that the deceased is better pleased with it, and that his family will derive all sorts of advantage in consequence.

Children who have fallen into poverty, have been known to attribute it wholly to the bad situation of their father's tomb, and to go and move it to a more desirable spot. It will scarcely be believed that jugglers make a trade of discovering the hills or mountains which augur happily for sepulture, and that they get well paid for these indications!

The grave is filled with earth, mixed with fine ground lime; after that they make libations, and place on and about the tomb perfumed tapers and paper banners. We have mentioned, on another occasion, that they burn paper cut into the shape of men, horses, clothes, &c. in the firm persuasion that the deceased will find the same real objects at his service in the other world. These ceremonies at an end, a funeral oration, in honour of the deceased, is made under a canopy, and a repast follows.

It seems that formerly, at the funerals of emperors and great men, they did not confine themselves to burning men of paper or tin, but buried with them live slaves, and even a certain number of their concubines. We are assured that, about the middle of the seventeenth century, the emperor Chun-Chy, the founder of the present dynasty, sacrificed about thirty slaves on the tomb of a favourite wife.

The duties and honours which are paid, in every family, to deceased ancestors, are not restricted to mourning and burial; there are two other ceremonies which are observed annually.

The first takes place in the spring, in the *Hall of the Ancestors*. It is a building constructed on purpose for the ceremony, which, according to the missionaries, is called Tse-Tsang, and according to De Guignes, Tsong-Miao. Thither repair all the branches of a family, con-

sisting sometimes of seven to eight thousand persons; there is no distinction of ranks; the artisan, labourer, man of letters, and the mandarin, are all confounded together, or rather the right of precedency rests solely in the age.

The tablet which contains the names and qualities of those deceased, the year, month, and day of their birth and death, is called Chin-Tchou, that is, the dwelling-place of the spirit. When all the relations are assembled, the richest prepare a feast; there are tables for the use of the dead, as though they were alive, and no one presumes to touch the meat, fruit, and wine, which are offered for them. Besides these offerings, the relations have in readiness a piece of silk, about three yards long, whereon are inscribed the same characters which the tablets contain, except that they omit the comma above the sign *Tchou* (residence), and which omission gives it a different meaning. It is the province of

the most distinguished personage to add this comma, in the course of the ceremony; the Chinese believe that they thereby invite the soul of the deceased to come and remain among them.

Besides this ceremony, which occurs, as has been already said, in the spring, and sometimes in the autumn, another is celebrated in the month of April. Every year at that time the tombs are visited; the children never omit this duty, whatever may be the expense of the journey. It is begun by tearing up the herbs and bushes which have sprung up about the tomb; they then renew the funeral ceremonies, and place meat and wines on the tomb, for the members of the family to regale themselves with. The account of this feast in "Sketches, Civil and Military, of the Island of Java, &c." enters into very interesting details, not devoid of amusement.

In the Tchoung-Kia-Pao of the Chinese, is a wise precept respecting the object of these family assemblies. "It will be a question in the assembly," says the author, "whether any one of the relations has an hopeless dispute either with his own family or with strangers. Should any be so situated, he will frankly declare what it is, and ask advice; every one, according to his rank, will freely state his opinion, and give his reasons for the part he thinks it best to take, to prevent a law-suit and effect an accommodation. The majority of voices will be a tolerably sure guide, to which advice it will be best to incline."

At any rate the fact is clear, that these solemn occasions, on which all the branches of one family come together, have an object of utility, infinitely more decided than our new year's visits, which are ceremonies isolated and insipid, and in a great measure only paid and returned by leaving cards.

BARBER.

THE artisans which most frequently meet the eye in the streets are barbers; they never stop sounding, with a view to procure custom, a kind of little bell, formed of a piece of iron, double, and bent down, which they pinch between their fingers. This instrument in fact is pinched somewhat in the manner of the steel diapasons, or octaves, with which the leaders of bands regulate the exact and uniform sound of *la, mi, la.*

The Chinese barber, when he obtains a customer, performs his office in the first place he comes to, even in the open street, or in a public square: he shaves the head, cleans the ears, puts the eyebrows in order, and further, performs that operation so generally practised

A. Prescht. pinxit

BARBER.

UNIV. OF
CALIFORNIA

throughout Asia, which is known by the appellation of *Macer*.

It consists in promoting the circulation of the blood; giving more tone and suppleness to the muscles, by extending the limbs, and gently rubbing them with the palm of the hand. The common price which the barber receives is eighteen Tsien, or copper farthings.

The ordinary method of the Chinese dressing their hair was prescribed to them by the Tartars at the time of their conquest.

The head, with the exception of the occiput, from which the hair hangs at full length, is absolutely shaved; the hair is neatly plaited, and not unfrequently tied to the top of the head, with a ribbon.

The beard is in like manner shaved completely off, sometimes leaving moustaches to the upper lip.

M. de Guignes says, "the great anxiety of the Chinese is to die with the full number of members which they received from nature. There are some who carry this precaution to the pitch of keeping the cuttings of their beards and nails to carry with them to the grave."

When the barber has finished with his customer, he again traverses the streets, with all his utensils over his shoulders. On one side is a stool, in which are inclosed his razors, scissars, basin, and et-ceteras. (We should, in this place, observe that the Chinese razor is not made like ours; it is shorter, and perfectly square at the anterior extremity.) On the other side is a large cylindrical bamboo tub full of water: a stick adapted to this bucket holds the napkin and razor-strop.

UNIV. OF
CALIFORNIA

J. Presht. sculpsit

PASTEBOARD HORSE. TOYMAN.

Pub.ed 3 May 1812, by I.I. Stockdale, 41 Pall Mall

A TOYMAN—AND A PASTEBOARD HORSE,

WHICH GIVES THE BOY THE APPEARANCE OF BEING MOUNTED ON A LIVING ANIMAL.

THE toys of Chinese children are, in many respects, similar to the European toys; they are small figures made of painted pasteboard or wood, representing men, animals, houses, boats, &c.

One of the most singular toys, and which has been long known in the southern provinces of France, is a pasteboard horse, with a hole in the middle, and a cloth round the body instead of legs. A child places himself in the middle of this, and, by means of a bridle, gives the neck the motion of that of a real horse.

At the famous procession on Corpus Christi day, at Aix, in Provence, this

kind of cavalcade is made use of. They are termed *Chivaoux Frux*, or frolicksome horses; nine or ten children, forming the retinue of king Herod, are mounted on these *Chivaoux Frux*, and capering near the inquisitive gazers, who form a double row on each side, greatly amuse the spectators, by the alarm which they inspire in some of being rode over.

This amusement is not now unknown in Paris, where it has been introduced into the theatres, for distant representations of cavalry. It has been brought forward, with far less judgment, on the English stage, to represent actual combats close to the spectators, and which tends greatly to remove the delusion under which one would wish to remain on such occasions. The British regular theatres for the legitimate drama, however, determined not to be indebted to these childish fictions, have of late introduced real horses into their performances, and a live elephant! Of the latter it may truly be said, that

an artificial one would produce a ten-fold more advantageous effect. The horses are uncommonly well managed, and, in more suitable stations, might excite the admiration of the most fastidious.

The Chinese children begin their studies at five and six years of age. The characters being very numerous, and the methods used in the schools being very defective, their studies would be equally intricate and disgusting, had they not discovered a method of instruction which combines amusement at the same time.

The Chinese booksellers sell, as the first step, books of prints, representing the objects most familiar and most easily to be understood, such as the sky, sun, moon, man, plants, animals, houses, and the utensils in most general use. The Chinese name is placed underneath, and, when the child has been a little taught, he is to tell the name, by merely seeing

the sign or characters, the print being covered over.

The peculiarity in this respect is, that a Chinese would comprehend nothing by seeing our figures of the sun and moon, as vulgarly delineated on our almanacks, sign-posts, and pictures for children. Their painters do not represent the sun with the face of a man, nor the moon with that of a woman. Their delineation of the sun is with a cock in its centre, and the moon by a hare pounding rice in a mortar, as in the Plate of sugar-hares in Vol. IV.

When a child has not said his lesson well, or has been guilty of some great fault, he is whipped, but not in our indecent method of exposing the bare backside, as practised in great schools in England, even to young men: they lie flat on their bellies, along a form, where they receive eight or ten strokes of a

bamboo lath on the backside, but with the drawers up.

The assiduity of Chinese pupils is very great; it is but seldom they incur punishment. They have very few holidays. Their only vacation is on the coming in of the new year, and about a week at midsummer.

The very small number of Chinese who profess the Romish, Jewish, or Mahometan religions excepted, no religious sect keeps fast-days in the week; nor has any adopted the custom of assembling at particular times for public worship. This is a great drawback from the perfection and progress of civilization. Laying aside every consideration on the score of religion, the institution of the sabbath, or of *feria*, in its stead (such as the Sunday among Christians and Friday among Mussulmans), has been productive of great physical and moral advantages, no less essential to humanity than to policy.

We shall conclude this article by observing, that it is not surprising that toys are extremely numerous in their varieties among the Chinese. The English and Dutch who have visited that country, for fifteen and eighteen years past, have made the observation that their gravest personages preferred, to the most interesting physical machinery, master-pieces of optics, mechanism, and clock-work, frivolous instruments, which would, in this part of the world, only serve to please children: they would turn their backs on a sphere, a burning mirror, or an electrical apparatus, to be in ecstacies at the sight of a wretched automaton, or mills, which, together with many little figures, are set in motion by a fall of very fine sand.

UNIV. OF
CALIFORNIA

W. Milton sculpsit

PAPER KITES.

PAPER CRANE OR KITE SELLER.

THE Chinese kites are not made like those of Europe; they most commonly give them the form of a crane, which indeed is the name they are known by in China; but they make them of every kind of shape, as is shewn in the annexed Print. Some assume the form of a flying tortoise, in allusion to the mystical tortoise of Fou-Hi; others, that of a sea-snake; others again, that of flying men, with wings under their arms; and lastly, that of the great bell of Pekin. At the foot of the engraving are balls of twine used in flying their kites; there is also another machine which they use to fly, consisting of two squares of equal size, one placed on another, so as to present a star with eight rays; the three strings attached to the bottom of it serve,

like the tails of our kites, to maintain its equilibrium.

These kites are generally composed of very thin paper, with a long tail attached to keep them steady. Some of them, however, are flown without a tail, and, which is very singular, are steadied by a heavy weight placed on the top central point.

It is not improbable that the French term *cerf volant* (flying stag), is derived from their having formerly named them after a quadruped; and the English name, kite, likewise from that of a bird. In vol. xxx. p. 148, *Mémoires de l'Académie des Inscriptions*, is the figure of an antique kite, far from unlike the crane of Pekin.

The Chinese kites are made in allusion to the flying car of the emperor Hoang-Ti.—That prince, after having obtained a signal victory over his enemies, perceived that the runaways were concealed

from pursuit by a thick fog, and that the march of his soldiers was consequently devious. He raised therefore a magic car into the air, which shewed them the south, and all the cardinal points.

This car of the emperor Hoang-Ti has been supposed to involve an origin far more noble than that of the kite; that is, the invention of the compass: the Chinese, in fact, do not, like us, believe that the magnetic needle turns towards the north; they say that it turns to the south: it comes to the same thing in practice, but the difference in theory is very great.

The Chinese still preserve with veneration the memory of this Hoang-Ti, who is to them what Voltaire said of one of the French monarchs of old: the only king whose memory has been preserved in the hearts of the people.

The Chinese cranes are raised to a prodigious elevation. The princes, and even

the emperors themselves, do not disdain this amusement. When the wind is very high, the emperor, who holds the string, relinquishes it on a sudden, and the person who regains the kite is recompensed for so doing.

We must not be too hasty in charging this amusement with being puerile; we are aware that it was by directing a kite with a metal-pointed head, and the string of which contained fine brass wire, towards a stormy cloud, that the celebrated Franklin discovered the wonderful connexion which exists between electricity and thunder. A common paper kite, standing in the air, revealed this secret to him, and enabled him to discover the lightning-conductors.

By means of a large kite, it was that, during the expedition to Egypt, in 1798, the exact measurement of the famous Pompey's column, at Alexandria, was effected.

This monument, similar in its kind to the Trajan column, and to the column of Austerlitz, about to be erected on the *Place Vendome*, at Paris, has no staircase within it; it is of granite, and the shaft consists of an entire block. By some writers, this column is supposed not to have been raised to the memory of Pompey, but to that of Septimius Severus.

To attain the top, the first thing to be done was to attach a sufficiently strong cable to the capital. They began by raising a kite of about four feet high, which, when it had crossed directly over the capital, was suffered to fall as into the groove of a pulley. At the end of the small string, was a second stronger, and to that a third, adequate to bear a weight beyond that of a man. A sailor was in this way hoisted on to the top; and he well fastened some cordages round the volutes, and fixed a jack (an instrument which consists of a combination of pullies). M. Norry, an architect, then

placed himself on a small seat suspended to the cord, and was raised up. M. Protin was got up in like manner. By this means, they had the opportunity of measuring, at leisure, all the parts of the capital, and the total height, which was found to be 88 feet 6 inches: and last, to compare small things with great, a party of British tars attained the same situation by the same means, and in their own peculiar style of eccentricity, regaled themselves with a bowl of punch, to the unparallelled naval superiority of their country.

Boys sometimes amuse themselves with sending round pieces of card or paper up the string, which, as they turn, ascend, sometimes with great rapidity, and which they call *messengers*. It has been suggested to take advantage of this invention to convey dispatches into a besieged town, or to transmit them from within to the other party.

To effect this, it would be sufficient to raise a large kite of taffeta, and to send up the string a mechanical kind of bird, which, when it comes to a fixed point, might be stopped. This check might be made to pull a trigger, discharge a piece of mechanism, and let fall the dispatches. The bird, by the operation of the same check, might be made to drop its wings, and return to the point whence it set out, ready to execute another commission.

An experiment of these mechanical birds was lately made in the Jardin de Marbœuf, from the Avenue de Neuilly: it succeeded completely; but the interest the spectacle not being proportionate to the price which had been exacted, and the physician having likewise promised much more in the propositions of his hand-bill, was received with considerable disapprobation; and the result unfortunately is, that the experiment, which might have proved of great utility, will

perhaps never be repeated. Many of the spectators concluded, from the captious and equivocal terms of the hand-bill, that the birds were to raise themselves spontaneously into the air, without support, and take any direction, agreeably to the orders of the Doctor.

UNIV. OF
CALIFORNIA

A. Brezzi sculpsit

TOYMAN. SHUTTLECOCK PLAYING.

SHUTTLECOCK TOY-MAN.

LORD Macartney informed us, that the inhabitants of Cochin-China played at the shuttlecock, not with raquets, nor with the hands, nor with drum-battledores, but by striking it up with the soles of the feet.

No traveller, as far as my own knowledge goes, has mentioned the existence of this game in China.

This Plate, which is from one of the original drawings transmitted to the minister Bertin, represents some Chinese peasants thus amusing themselves. They frequently strike up three or four shuttlecocks at once.

The shuttlecock consists of a piece of dry leather rolled round, and tied with a thread; the bottom is ballasted by three or four pieces of copper coin, to give it more weight below. One of the pieces has three holes in it, in each of which a feather is stuck, the plume inclined outwards, as in our shuttlecocks. They are struck with the foot. The Chinese and Tonquinese shoes being more pliable than ours are, the toes possess greater agility in consequence. This is the reason why, in certain professions, in giving a circular movement to the porcelain-wheel, for example, the motion of the feet is employed with so much advantage; the feet, by dint of exercise, become, as it were, auxiliaries to the hands.

The toy-man also, sketched in the same Print, has, suspended to a bamboo stick, small figures like punchinellos, scaramouches, &c. similar to what are sold in Europe.

UNIV. OF
CALIFORNIA

JUGGLER.

Pub.d 25 May 1810. by H. Stockdale, 41 Pall Mall

A JUGGLER KEEPING A RIBBON AN HUNDRED FEET LONG, FLOATING IN THE AIR.

THE Chinese and Indians astonish the European travellers by their slight of hand, juggling, and especially balancing; for, in the latter, it is almost impossible that there should be any deception.

I have endeavoured, in my edition of Tavernier's Voyages, to explain the most extraordinary performance of the Indian mountebanks, which Tavernier cites without having understood it, giving his reader to understand that he regards it as the effect of magic. This trick consists of planting in the earth, and making grow in the view of the spectators, a branch of mango, which is moistened with human blood, and which concludes by bearing both blossoms and fruit.

The Chinese jugglers exhibit tricks nearly similar. The merry-andrew, the subject of the present chapter, keeps floating in the air, for a certain time, a ribbon of an hundred feet long. The ingenuity and difficulty consists in floating and refloating the ribbon by different movements in every kind of form, making use of but one hand, without suffering any part of the ribbon to come to the ground; the only liberty permissible to the exhibitor is, from time to time, to pass the stick to which the ribbon is attached, from one hand to the other.

AN ACCOUNT OF THE CHINESE FIRE-WORKS.

THERE are exhibitors who entertain the people with a display of artificial fire-works. Sometimes, for example, they shew a statue made of pasteboard, completely filled with squibs and crackers: and flashes of light are all at once discharged from its eyes, nose, mouth, and ears.

The Chinese have the credit of being singularly ingenious fire-workers. If the English and Dutch legations found these exhibitions beneath their notice, it might arise from their being executed in broad daylight, during Kien-Long's time, which materially destroyed their effect.

One of the most extraordinary pieces which they witnessed, was the shower of

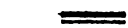
lanterns. A large box having been placed at a considerable height between two pillars, the bottom came out, as if by accident, and let fall a number of paper lanterns. They were all folded and flat when they came out of the box, but opened before they fell, and separated themselves one from the other.

Each assumed a regular form, and all at once displayed an admirably coloured light. It could not be ascertained whether this was the effect of illusion, or whether the lanterns contained a phosphoric substance which had the power of self-combustion, without any outward application.

This shower of lanterns was repeated several times, and every experiment varied, not only their shape, but also the colours of the light. At each side of the large box, were lesser boxes which, opening in the same manner, let fall a network of fire, the divisions of which,

variously formed, shone like burnished copper, and, at the least breath of wind, flashed like lightning. The whole was terminated by an eruption from an artificial volcano, in the grandest style.

A MAN WRESTLING WITH AN AUTOMATON—A TOM-TOM PLAYER.



THE Chinese mountebanks excel in the management of poising any thing; they sometimes roll along their arm, above the wrist, a china jar, which seems to follow the impulse given to it spontaneously, while the exhibitor throws himself into a variety of attitudes.

M. Huttner, who was attached to the British embassy, thus describes one of those antics and balances:

"One man laid on his back on the ground, and raised his legs so as to form two sides of a triangle; on the soles of his boots was placed a large earthen vase, two feet and a half long, and six inches in diameter, of a cylindrical shape; he

A. Fresshi sculpsit

WRESTLER & AUTOMATON. TOM TOM PLAYER.

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made it turn round with astonishing velocity. A child then got upon it, and executed various singular postures; he slid into the vase, and came out of it head first, to the great terror of the spectators, as the least devious motion must have overthrown the vase, which, from its enormous weight, would probably have crushed the man and the child together.

The Chinese balance the wheel, and take very perilous leaps, keeping their equilibrium as well as our most expert rope-dancers. At the same fête, a man fastened three small sticks to each of his boots; he took six china dishes, of about eighteen inches diameter, making them spin separately at the extremity of a small ivory stick, and then placed them, spinning all the while, on the point of each of the six sticks. They still continued to go round; that done, the performer took two small sticks in his left hand, spun two other dishes, and put one

on the little finger of his right hand; so that he balanced, at one time, nine dishes, all of which seemed to have a self-operating motion. After some minutes had elapsed, he took them, one by one, and replaced them on the ground, without the least accident or interruption.

In wrestling and pugilistic contests, for which the Chinese are not deficient in talent, they sometimes make use of a deception which excites the greatest surprise among the spectators. An automaton or puppet, as large as life, suddenly makes its appearance in a wrestling-match; this scene takes place in the distance, and is obscured as much as possible, to make the illusion more complete. The wrestler grasps the pasteboard figure with apparently great violence, as if he had to do with a real adversary, throws him to the ground, and then raises him up again with a seeming strength, which elicits the applauses of the multitude.

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PUPPET-SHEW.

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PUPPET-SHOW.

THE Chinese are very partial to exhibitions of puppets, which they have brought to singular perfection; they perform little heroi-comic plays: the men who show the puppets in the streets have a more simple apparatus than those of Europe. Nothing can be more portable than their theatre.

A man stands on a stool, completely concealed by a curtain of blue cloth, which goes all round him; above his head is a box or platform, in place of a theatre; he moves the puppets, like our own puppet-showmen, by the fore finger and thumb being put into the sleeves of the puppets. Those who are not aware how simply they are played off, can scarcely conceive how Punch and the other per-

sons in these grotesque comedies, manage their sticks so cleverly, and hold them so fast without ever letting them fall. The Fantoccini, or large puppets, which are put in motion by wires, could not do this.

The Chinese puppet-shows are equally harmless and entertaining as juvenile amusements: the police is very vigilant that their chaste ears are not offended by any word or expression contrary to good manners and decency. We cannot, perhaps, say quite so much of the puppet-shows of the same description, either in England or in France; the sight being, in some respect, confined to children and to the lower orders, persons of a more advanced age considering them beneath their notice, and attaching no kind of importance to them; but it must be confessed, that even our puppet-shows are sufficiently clever to attract the notice even of gravity itself: and it is much to be regretted, that expressions extremely

improper for the ears of young people are not uncommon in the European exhibition of the Chinese shades, and of these puppet-shows.

In China, people of all ranks use puppet-shows for their amusement; therefore it may well be supposed that the emperor of China did not omit this exhibition before the British embassy.

Mr. Barrow thus quotes Lord Macartney's mention of this show from his Lordship's own private journal:—"There was also a comic drama, in which some personages, not unlike Punch and his wife, Bandemeer and Scaramouch, performed capital parts. This puppet-show, we were told, properly belongs to the ladies' apartments, but was sent out as a particular compliment to entertain us; one of the performances was exhibited with great applause from our conductors, and I understand it is a favourite piece at court."

The father of the emperor Kang-Hi did not think a puppet-show beneath the gravity even of the Grand Lama himself.

That prince being encamped in the plains of Tartary, received the visits and homage of several Kalkas, or Tartar princes, among whom was the Grand Lama in person, the most considerable of the whole; he gave them a great entertainment, in the course of which different pieces were performed by puppets.

The Kalkas, who had never witnessed any thing of the kind, were so surprised, that they never thought of eating. No one, the Grand Lama excepted, could keep his gravity, and he not only did not touch the provisions which were set before him, but paid little attention to the show; and, as though he considered such exhibitions unworthy the sanctity of his profession, he kept his eyes fixed on the ground, and put on a very serious aspect during the whole repast.

These details are extracted from Father Gerbillon's account; he accompanied the emperor on this journey. It is difficult to conceive, how the Sovereign Lama of Tibet, the head of the religion of Fo, and who himself passes for an immortal god, could render this homage to a Chinese prince, and more particularly submit to prostrate himself, as the same author mentions elsewhere. It is true that, at this period, it appears that the Grand Lama did not unite temporal with spiritual power. There had been a king, named Tampsa, at Tibet, who had been dethroned and killed in a war against the Lama, and several rajahs and princes were still, at this time, not reduced to submission.

At any rate, it must be admitted that there is great obscurity in the theocratic government of Tibet, and particularly in the difference between the powers and attributes of the Dalai-Lama, who resides at Lassa, and the Teshoo-Lama, who is at

Teshoo Loombo. The missionaries have had very little opportunity of learning any thing respecting Tibet; and General Turner's otherwise so interesting account, is far from having cleared up this chaos.

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MONTEZUMA.

A BUFFOON, DRESSED LIKE A WOMAN, APPARENTLY ROWING A BOAT ON LAND.

WE have already spoken of those pasteboard horses, which convey the illusion of real life; the Chinese have another, and far more extravagant burlesque, which consists in imitating the motion of a small boat on land.

A man, who is generally dressed as a female, to render the mummery still more grotesque, sits upright in the middle of a pasteboard boat with a top to it. The top has an opening exactly sufficient for the reception of the legs and thighs; and, at the bottom, is an opening sufficient for the free action of the feet, that the man may go to which side he chooses. So far there would be so little deception, that it

would be seen through in a moment; but the buffoon having false legs folded up before him on the top of the boat, apparently belonging to his body, the boat seems as though it went along of itself.

A somewhat similar burlesque was formerly practised at the fêtes of the carnival, at Paris. A man sits up to his middle in a basket with a hole in the bottom of it; the basket appears to be carried by a woman, which is a figure so made, with a mask, and her arms crossed over her breast. At first sight, it seems as if an old woman was carrying half a man in her basket.

The Chinese also have their rope-dancers, but they are not equally ingenious in that exercise.

M. de Guignes speaks of feats of balancers as follows: eight Chinese men, dressed like females, with short waistcoats, and silk fringe on the head

in imitation of the head-dress of young girls, placed themselves between sticks attached to the circumference of a large wheel: it went round, they always retaining their perpendicular position, while the other dancers, mounted at the top of various masts, turned horizontally between the cords which are fastened to them.

END OF VOL. III.

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